

mixed dialogues, music, and dances. The sense of the word was closely that of "farce" in the Middle Ages,¹ i.e. an episode or intermezzo of a comic character interjected into a drama. The *saturae* contained an Etruscan element, but atellans were entirely Etruscan. They were comic and grotesque, and got their name from Atella (i.e. Aversa or Santo Arpino) in Campania. They could be played by persons who did not on that account lose their places in their tribes or their right to serve in the legion. No personalities at all were allowed on the Roman stage. Cynicism and obscenity characterized the Oscan style.² In 55 B.C. the younger Cato was present at the Floralia. The populace hesitated to call, in his presence, for the stripping of the *miniae*. He left in order not to hinder the celebration from taking its usual course.³ Valerius Maximus⁴ says that the pantomime was brought to Rome from Etruria, the Etruscans having brought it from their old home in Lydia. We see from the epigrams in the first book of Martial that at the Roman theater in the first century of the Christian era incidents of the Roman mythology were made into dramas and represented in pantomime.

624. Gladiatorial exhibitions. The gladiatorial exhibitions are supposed to have been of Etruscan origin in the form of funeral games. Games to rejoice the ghosts, sacrifices of prisoners, a chance given to a prisoner to fight for his life, are steps of a development of which we find many examples. The Romans showed the pitilessness and inhumanity of their mores in the development they gave to the gladiatorial exhibitions. "Campa-
nian hosts used to entertain their guests at dinner with them in

the days before the Second Punic War. It was in Campanian towns that in the first century was displayed most glaringly the not unusual combination of cruelty and voluptuousness/¹⁵ Some murmurs of dissent arose from the philosophers of the first and second centuries of the Christian era, — Plutarch, Seneca, Marcus Aurelius,⁶ — but at that time the popular sentiment had not

¹ Magnin, *Origines*, 304. ⁵ Dill, *Nero to M. Aurel*, 236.

² *Ibid.*, 304-317.

⁶ Cf. Lecky, *Eur. Morals*, I, 285; Dill, *Nero* s Val. Max., II, X, 8. *to M. Aurel*, 235.

* II, iv, 7.